MEMORIAL EXHIBITION OF PAINTINGS BY MARY HIESTER REID, A.R.C.A., O.S.A.

THE ART GALLERY OF TORONTO
GRANGE PARK
6th OCTOBER TO 30th OCTOBER, 1922

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CATALOGUE

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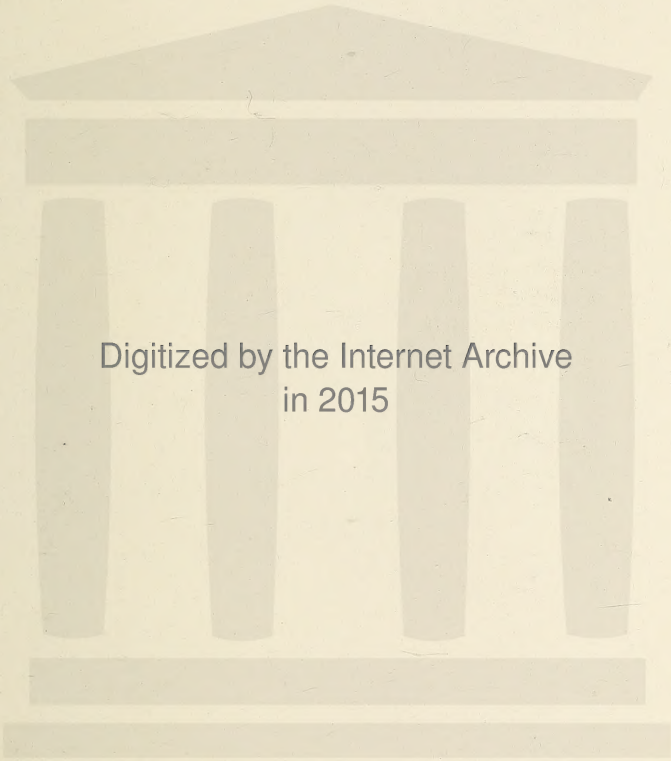
CORDIAL THANKS ARE EXTENDED TO THE MANY CONTRIBUTORS WHO HAVE SO KINDLY LENT THEIR PICTURES FOR THIS EXHIBITION.

Many of the paintings from Mrs. Reid's Studio are for sale.
Prices may be obtained at the Desk.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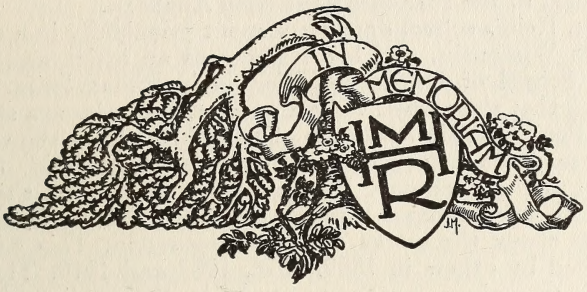


MARY HIESTER REID

THE subject of this Biographical Note was born in Reading, Pennsylvania, on April 10th, 1854, and died in Toronto, Canada, on October 4th, 1921. Her maiden name was Mary Augusta Hiester, and after her marriage to G. A. Reid of Toronto she adopted the above form of her name for use in connection with her career as an artist.

The Hiester family was of German origin, having emigrated from Silesia to America in 1832. Mrs. Reid's father was Dr. John P. Hiester, of Reading, who, besides being a successful physician, was a naturalist of considerable reputation. Her mother was of the Muhlenberg family, also of German origin. Many of the men of both families were physicians, clergymen and representatives of Congress. The famous physician, Dr. William Muhlenberg, who founded St. Luke's Hospital, New York, was a near relative, and one of her ancestors, George Clymer, was one of the signers of the Declaration of Independence.

Although the New World traditions of Mrs. Reid's various family connections were bound up with the War of Independence and the Republican institutions of the United States, she became an ardent Canadian and an intense believer in the stable and progressive character of British institutions. Her family, though now much scattered, is still numerous in the neighbourhood of the original home near Philadelphia. A sister, her only immediate relative living, is the Mother Superior of a convent of a French order in Santa Cruz, Canary Islands, having become a convert to the Roman

Catholic faith when a young girl. The family on both sides was originally Lutheran in religion, but for many generations back most of the branches have been Anglican.

Mrs. Reid's school days were spent principally in a college town in Wisconsin, and her training as an artist was begun in the School of Design for Women in Philadelphia. Upon deciding that she wished to be a painter, she became a student in the Pennsylvania Academy of Fine Arts where she worked for three years before her marriage to G. A. Reid, then a student at the Academy. Before settling in Toronto she travelled with her husband through England, France, Spain and Italy to study the works of art of the world. This trip was succeeded by others in 1889, 1896, 1902 and 1910. The visit of 1889 was given mostly to study in the studios of Paris throughout that year. In 1896 Mrs. Reid wrote notes of travel through Spain for serial publication in Massey's Magazine, these were illustrated by her husband.

Mrs. Reid was elected a member of the Ontario Society of Artists in 1887 and shortly after was made an associate member of the Royal Canadian Academy. In 1903 she, with her husband, became a member of the Onteora Club, an artistic and literary community in the Catskill Mountains, and their summers were spent in their cottage studio there until 1917. Mrs. Reid was a member of the Toronto Ladies' Club, the Women's Canadian Club, and the Social Service Club.

Her work (as the present exhibition shows) was of very varied character. Beginning as a painter of flowers and still life, she painted landscapes, gardens, interiors, mural decorations and some figure work, her style broadening and maturing as the years, filled with constant work, passed by. She rarely dated her work, and only those who know it intimately can follow this maturing of her style, although the exhibition contains 300 examples, this represents only a part of her life work, many of her paintings not being available for exhibition.

The foregoing is but a brief outline giving such information as seems fitting for the present occasion, but for that appreciation of the personal qualities of charm, sympathy and sincerity which seem necessary, the following quotations from articles written at the time of Mrs. Reid's death, and previously, are reprinted by request of friends, and by permission of the writers.

* * *

In "Saturday Night," Mrs. Appleby wrote:

Every one who knew Mrs. Reid, wife of Mr. George Agnew Reid, must have been deeply moved when the startling news came on Tuesday morning last of the sudden death of this talented artist. Mrs. Reid was so widely known in Toronto's social and artistic circles, and was for many years so charmingly familiar a personality, with her fine dark eyes and mobile face, that it seems incredible she will no longer be seen in drawing-room or gallery, or as gracious and gentle hostess in her own delightful studio. She was of a singularly winning disposition, modest about her own accomplishment, shy without awkwardness of any sort, and profoundly womanly; and she had a tremulous sensibility that was the natural accompaniment of her artist's temperament. Reticent to a high degree where her own beloved painting was concerned, she was generous and cordially appreciative of the work of her fellow artists, and beginners were sure of the "word in season" that is so good and so sustaining to those on the threshold of a career. She was deeply absorbed in her work, never wholly satisfied with what she had done, and always striving after perfection. Perhaps she was reticent about her work because she realized how painful is the way to perfection in one's art and how few there be who find it. Eminently sane, Mrs. Reid adopted none of the freak and hideous methods of ultra-modernists. What she saw in Nature that delighted her she reverenced, and loved, and would have scorned to distort its beauty into the deformity of decadent imagining. She had no startling theories about Art to air, but applied herself with diligence and sincerity to the study and interpretation of Nature in those aspects that appealed most to her. And from what lovely things she derived her inspiration! Glimpses of spring and autumn woodland, moonlit vistas, gorgeously colorful gardens, lovely skies, divinely tinted "ends of evening," and the countless flowers of the fields—all the exquisite things in Nature that hold in thrall the poetic soul, were her sources of endless inspiration. Mrs. Reid did many charming little landscapes, but one remembers, and will remember with lasting pleasure, her flower pieces. She was not only a painter of flowers but their poet; and in the composition of the picture of which they were the main theme, she showed a wonderful felicity of arrangement and facility of execution. Her sense of colour was increasingly fine, and some of the harmonies evolved from her colour-arrangements linger caressingly in

the memory even after many years. One is glad to know that some of her finest work has been bought for the nation by both the Dominion and Provincial Governments, and that these will be the lovely memorial of a woman who was not only an artist, but a self-adopted Canadian who loved Canada, and who did much to develop and keep alive the sense of beauty, and to stimulate public interest in art, in its most engaging forms.

Mrs. Reid was from the beginning an active member of the Ontario Society of Artists, was always in close touch with all the Art Clubs and Societies, and was also a member of the Ladies' Club.

* * *

Writing in The Globe in 1910 of Mrs. Reid's place in the world of art, Miss Marjory MacMurchy said of her personality: "A word picture cannot easily convey any idea of the attractiveness of the artist's personality. Yet it must be attempted, since the camera cannot portray the eager, gracious look, the soft colouring, the gentle grace of this lady of the brush and palette. Rising from her corner in the studio to greet her friends, the artist was in perfect harmony with her work. Nothing can tempt her to talk about her pictures. If Canadian art has reticence and patience and shows the beauty of nature idealized, it is because these qualities are found in the work of such Canadian painters as Mrs. Reid."

Catalogue

Paintings of Flowers and Still Life:

1. Daisies and Wild Carrot
   Lent by D. Newton Galbraith Esq., Hamilton
2. Carnations in Glass Vase
   Lent by D. Newton Galbraith Esq., Hamilton
3. Peaches
   Lent by D. Newton Galbraith Esq., Hamilton
4. Pink and Yellow Roses
   Lent by D. Newton Galbraith Esq., Hamilton
5. Roses in Roman Bowl
   Lent by D. Newton Galbraith Esq., Hamilton
6. Wild Azalias
   Lent by D. Newton Galbraith Esq., Hamilton
7. Roses
   Lent by D. Newton Galbraith Esq., Hamilton
8. Roses in White Ginger Jar
   Lent by D. Newton Galbraith Esq., Hamilton
9. Roses in Green Ginger Jar
   Lent by Seneca Jones Esq., Hamilton
10. Roses in Blue Vase
    Lent by Seneca Jones Esq., Hamilton
11. Roses
    Lent by Seneca Jones Esq., Hamilton
12. Chrysanthemums
    Lent by Seneca Jones Esq., Hamilton
13. Roses in Copper Pot
    Lent by D. Howell Esq., Norval
14. Daisies in Blue Bowl
    Lent by Mrs. M. L. Fairbairn, Clarkson
15. Field Daisies
    Lent by Miss M. Wrinch, Toronto
16. Rosebuds
    Lent by Mrs. T. H. Barton, Toronto
17. Roses in Brass Vase
    Lent by Major H. C. MacLean, Toronto

18. Roses in Glass Vase
Lent by Mrs. S. R. Hanna, Toronto
19. Yellow Roses
Lent by Annesley Hall, Toronto
20. Roses in White Ginger Jar
Lent by S. F. Morey Esq., Toronto
21. Roses in Brown Jug
Lent by Newton MacTavish Esq., Toronto
22. Pansies in Green Ginger Jar
Lent by J. B. Holden Esq., Toronto
23. Nasturtiums in Gray Bowl
Lent by H. E. Stinson Esq., Toronto
24. Pansies in Green and Brown Vase
Lent by A. E. Rae Esq., Toronto
25. The Ming Horseman
Lent by Mrs. Geo. Dickson, Toronto
26. Red Roses
Lent by R. J. Tackaberry Esq., Toronto
27. Pansies
Lent by Mrs. Agar Adamson, Port Credit
28. Red Poppies
Lent by N. A. Sinclair Esq., Toronto
29. White and Red Carnations
Lent by C. H. Bishop Esq., Toronto
30. Roses in Copper Bowl
Lent by Mrs. E. F. Ely, Toronto
31. Daisies
Lent by Prof. Currelly, Toronto
32. Pansies
Lent by T. A. Reid Esq., Hamilton
33. Little Sisters of the Sun
Lent by Miss Wrinch, Toronto
34. Past and Present
Lent by the Art Gallery of Toronto
35. Red and Green
Lent by Mrs. DuVernet, Toronto
36. Roses in Spanish Jug
Lent by D. S. Mcorquodale Esq., Toronto

37. Pink Roses
Lent by Mrs. Wellington Findlay, Fordwich
38. Roses
Lent by Mrs. John Halpenny, Wingham
39. Yellow Daisies
Lent by Miss Ella Smith, East Orange, N.J.
40. Green and Yellow
Lent by Mrs. George Robertson, Wingham
41. Pansies
Lent by A. J. Boughton Esq., Toronto
42. Pansies
Lent by Miss Coleman, Toronto
43. Marigolds
Lent by Mrs. E. T. Owen, Toronto
44. Rose and Blue
Lent by Miss Hagarty, Toronto
45. Lady Slippers
Lent by Miss Reesor, Hamilton
46. Red Roses
Lent by Miss Marjorie McMurchy, Toronto
47. Roses
Lent by The Sherbrooke Art Gallery.

PAINTINGS OF FLOWERS AND STILL LIFE— FROM THE STUDIO:

48. A Study in Grays
49. Panel of Roses
50. Chrysanthemums in Earthen Bowl
51. Chrysanthemums in Brass Bowl
52. Chrysanthemums—a Japanese Arrangement
53. Carnations
54. Nasturtiums
55. Violets
56. Apple Blossoms
57. Still Life and Flowers
58. Full Blown
59. Still Life and Red Roses
60. Rose and Green Vase
61. Violets in Roman Bowl

62. Violets in Copper Bowl
63. Pansies
64. Yellow Daisies
65. Still Life with Fruit
66. White Roses
67. Gray Vase and Orange
68. Still Life and Fruit
69. Peaches
70. Still Life
71. The Old Chest
72. Still Life
73. The Candlestick
74. Study for Chrysanthemums
75. Cactus Dahlias
76. Study for Rose Panel

PAINTINGS OF GARDENS:

77. A Garden in September—Study
    Lent by John A. Cooper Esq., Toronto
78. The Garden of Content, Onteora 1907
    Lent by Mrs. C. H. Russell, New York
79. A Garden at Onteora
    Lent by Miss Miriam Bodwell, New York
80. A Poppy Garden
    Lent by the Department of Education, Ontario
81. The Edge of the Iris Garden
    Lent by G. A. Howell Esq., Toronto
82. The Terrace
    Lent by G. T. Clarkson Esq., Toronto
83. Garden by the Woods
    Lent by Miss Kingwood, Toronto
84. White Hollyhocks
    Lent by Mrs. L. V. J. Boxall, Toronto
85. The Edge of the Garden, Late Afternoon
    Lent by Mrs. Melville White, Toronto
86. The Garden Screen
    Lent by Mrs. D. Hamilton, Toronto
87. The Garden Gate
    Lent by G. F. Beer Esq., Toronto

98 A Garden in September

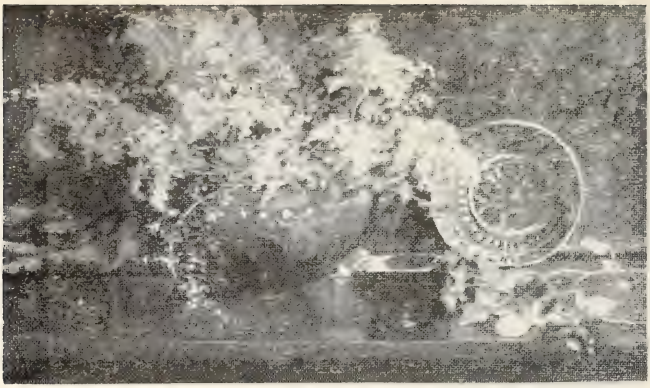
48 A Study in Grays

Roses

118 Clearing after Rain

154 Sheep Pasture

181 After Sunset



34 Past and Present

279 The Settle

88. Garden in the Orchard
Lent by Mrs. DuVernet, Toronto
89. A Study in Blue and Gold
Lent by Mrs. E. T. Owen, Toronto
90. The Edge of the Garden
Lent by Mrs. Dunnington Grubb, Toronto
91. Mrs. Howell's Garden
Lent by Miss Margaret Knox, New York
92. A Garden Gate in Surrey
Lent by Miss Margaret Knox, New York
93. Garden
Lent by Miss Helen M. Phillips, New York
94. Hollyhocks in the Door Yard
Lent by T. A. Reid Esq., Hamilton
95. The Garden Walls
Lent by Mrs. M. L. Fairbairn, Clarkson
96. Hollyhocks
Lent by Mrs. John Halpenny, Wingham
97. Garden and Woods
Lent by Miss E. McLenegan, Reading, Pa.
97a. A Garden in the Catskills
Lent by Mrs. J. C. McLennan, Toronto
97b. Hollyhocks
Lent by The Art Gallery, Reading, Pa.

PAINTINGS OF GARDENS—FROM THE STUDIO:

98. A Garden in September.
99. Woodland Garden
100. Phlox Garden
101. White Hollyhocks
102. The Gateway Path
103. Near the Woods
104. Red Hollyhocks
105. A Cottage Garden
106. The Garden Path

PAINTINGS OF LANDSCAPES, ETC.:

107. Early Spring
Lent by the University Women's Club

108. At Twilight, Wychwood Park
Lent by The Art Gallery of Toronto

109. Autumn Fires, Wychwood Park
Lent by The Art Gallery of Toronto

110. The Sunny Field
Lent by John A. Cooper Esq., Toronto

111. Roadside in Spring
Lent by Miss G. Brock, Toronto

112. Afternoon Sunlight
Lent by the Department of Education, Toronto

113. After Sunset
Lent by the Toronto Ladies' Club

114. Path in the Woods
Lent by Dean Howe, Toronto

115. Autumn in the Woods
Lent by Mrs. Agar Adamson, Port Credit

116. In the Woods, Late Afternoon
Lent by Sir Joseph Flavelle Bart., Toronto

117. Bend in the Road
Lent by G. A. Howell Esq., Toronto

118. Clearing after Rain
Lent by J. B. Holden Esq., Toronto

119. Morning after the Snow
Lent by H. B. Lefroy Esq., Toronto

120. Path to the Cottage
Lent by Mrs. DuVernet, Toronto

121. Rice Lake in Summer
Lent by Mrs. Summers, Toronto

122. The Orchard Veteran—Study
Lent by F. H. Brigden Esq., Toronto

123. The Edge of Rice Lake
Lent by Miss Baker, Toronto

124. Orchard in Bloom
Lent by W. J. Downard Esq., Toronto

125. Edge of the Woods, Early Spring
Lent by Dr. Edmund Walker, Toronto

126. Oaks in Autumn
Lent by J. C. Hardy Esq., Toronto

127. Springtime
Lent by Miss D. Caldecott, Toronto

128. Distant Fields
Lent by Mrs. Appleby, Toronto

129. Autumn Clouds
Lent by E. R. Greig Esq., Toronto

130. The Orchard Path, Evening
Lent by Miss Eynon, Rondebosch, S.A.

131. The Pale Meadow
Lent by Miss Cammeyer, New York

132. A Surrey Landscape
Lent by Mrs. Eden Smith, Toronto

133. Golden Rod
Lent by Mrs. M. L. Fairbairn, Clarkson

134. Village in Surrey
Lent by Miss Helen M. Phillips, New York

135. A Bit of Wychwood Park
Lent by Miss C. W. Kearns, New York

136. A Hazy Spring Afternoon
Lent by Miss Greenwood, New York

137. Across the Valley
Lent by Mrs. Glassco, Hamilton

138. Daisy Time
Lent by Prof. Currelly, Toronto

139. The Village Street
Lent by William Bicknell Esq., Toronto

140. Landscape
Lent by Mrs. Balfour, Quebec

141. The Village Green
Lent by Miss Anna Stewart, Reading, Pa.

142. Old Cottage, Compton
Lent by Miss Anna Stewart, Reading, Pa.

143. Wood Interior
Lent by Miss Anna Stewart, Reading, Pa.

144. The Green Road
Lent by Miss Anna Stewart, Reading, Pa.

145. Marshy Woods, November
Lent by Miss Belle Eben, Reading, Pa.

146. Sunset
Lent by Miss Greenwood, New York
146a. A Surrey Landscape
Lent by Miss Greenwood, New York
147. Rice Lake in Summer
Lent by Mrs. Eden Smith, Toronto.

PAINTINGS OF LANDSCAPES, ETC.—FROM THE STUDIO:

148. Winter Twilight
149. Winter Twilight
150. Pines near the North Sea
151. Autumn in the Park
152. The Orchard Veteran
153. Landscape with Sheep
154. Sheep Pasture, Early Spring
155. Sunlit Slopes in Autumn
156. Winter Twilight
157. The Edge of the Village, Night
158. The Old Roadway
159. Oak in Autumn
160. Pines at Sunset
161. The Garden Gateway
162. The Path in the Woods
163. Autumn Evening
164. A Northland Cottage
165. Autumn in the Hills
166. In Blossom Time
167. The Edge of the Field, Early Spring
168. The Farm House
169. The Autumn Shower
170. Gorse, Bracken and Heather
171. Oaks in Autumn
172. The Haystack
173. Timothy in Bloom
174. Old Apple Tree, Evening
175. The Wood Road in Spring
176. The Propped Limb
177. The Cedar Grove
178. Willows
179. The Pond at Evening

PAINTINGS OF LANDSCAPES, ETC.—FROM THE STUDIO:

180. The Pasture
181. After Sunset
182. The Quiet Stream Near the Village
183. After the Snowfall
184. Apple Blossoms
185. The Path into the Woods
186. The Village Common
187. Snow Clouds
188. The Old Mill
189. Road through Bracken
190. The Edge of the Field
191. A Hazy Spring Afternoon
192. Wild Flowers
193. The Edge of the Lake
194. Old Orchard Trees
195. In an Old Orchard
196. The Hay Cock
197. Old Apple Trees
198. The Edge of the Orchard
199. An Old Apple Tree
200. Valley of the Winds
201. The Edge of the Hay Field
202. A Windy Slope
203. Distant Fields
204. Meadow in Autumn
205. Autumn Tints
206. Sunset on the Atlantic
207. The Village Street
208. Winter Evening
209. Gateway and Walls of Burgos, Spain
210. Alhambra Tower, Grenada, 1896
211. Gibraltar, 1896
212. Entrance to the Alambra, Grenada, 1896
213. The Sunny Meadow
214. The Garden Seat
215. Dewy Fields
216. The Vista
217. The Bend in the River

218. The Path to the Garden
219. Between Summer and Autumn
220. Elm Tree Shadows
221. Night in the Village
222. Afternoon Sunlight
223. Old Bridge in Suffolk
224. Distant Fields
225. Birches
226. Sunflowers and Golden Rod
227. In the Village at Night

PAINTINGS OF MOONLIGHT EFFECTS:

228. The Hunter's Moon
Lent by Annesley Hall, Toronto
229. The Summer Moon
Lent by Annesley Hall, Toronto
230. Moonrise, Autumn
Lent by Annesley Hall, Toronto
231. September Moon
Lent by Annesley Hall, Toronto
232. Evening Moon
Lent by Annesley Hall, Toronto
233. Moonrise in the Mountains
Lent by Annesley Hall, Toronto
234. Moonrise Over the River
Lent by Annesley Hall, Toronto
235. Moonrise Over the Village
Lent by Annesley Hall, Toronto
236. Moonrise, November
Lent by Annesley Hall, Toronto
237. The Full Moon
Lent by Annesley Hall, Toronto
238. Moonrise at Twilight
Lent by Annesley Hall, Toronto
239. Moonlight in the Village
Lent by Annesley Hall, Toronto
240. Moonlight
Lent by Mrs. A. Abercrombie Bowman, Toronto

241. Moonrise, Lowlands
Lent by J. E. Atkinson Esq., Toronto
242. Moonrise
Lent by the City of Toronto

PAINTINGS OF MOONLIGHT EFFECTS—FROM THE STUDIO:

245. Winter Moonlight
246. Moonrise, Summer
247. Moonrise Over the Lake
248. Moonrise in the Hills
249. The Setting Moon
250. Moonrise
251. The Red Moon

PAINTINGS OF FIGURES, ETC.:

252. Sewing
Lent by H. E. Stinson Esq., Toronto
253. The Guitar Player
Lent by Mrs. G. E. Thorpe, Toronto

PAINTINGS OF FIGURES, ETC.—FROM THE STUDIO:

256. The Haymaker
257. Portrait of G.A.R. 1895
258. Study of a Woman's Head
259. Study of a Head
260. Study for a Decorative Panel
261. Child with Doll
262. First Communion—Study
263. At the Piano
264. Study from the Nude
265. Copy of Head of Velasquez from "Las Meninas"

PAINTINGS OF INTERIORS:

266. The Open Window
Lent by Miss Grace Fairbairn, Clarkson

267. The Window Seat
Lent by Miss Wilkinson, Poughkeepsie, N.Y.
268. Studio Interior
Lent by Mrs. J. Cartwright, Toronto
269. The Inglenook
Lent by G. F. Beer Esq., Toronto
270. Morning Sunshine
Lent by the National Gallery of Canada, Ottawa

PAINTINGS OF INTERIORS—FROM THE STUDIO:

274. The Studio—Cottage at Onteora
275. The Couch—Yonge Street Arcade Studio
276. The Dim Corner
277. The Chapel Door—Cluny Museum
278. Studio in Paris—1896
279. The Settle

PAINTINGS OF MURAL DECORATIONS:

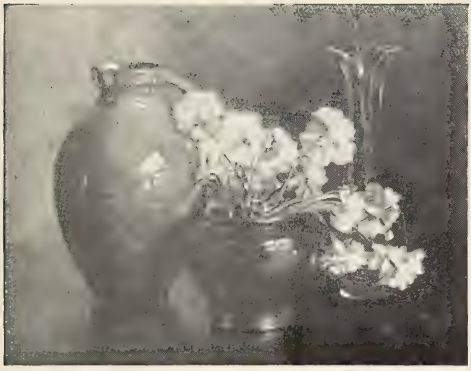
280. Mural Painting, Weston Town Hall
Lent by the Town of Weston
281. The Enchanted Castle
Lent by Mrs. Agar Adamson, Port Credit

PAINTINGS OF MURAL DECORATIONS—FROM THE STUDIO:

284. Sketch for Decoration for Weston Town Hall
285. Study for Decoration for Weston Town Hall—1913
286. Iberia—Triptych
287. Panel—The Pines at Evening
288. Study for Panel Iberia
289. Study for Panel "The Pines"
290. Poster—The Women's Globe—1895
291. Poster for Exhibition—1906
292. Decorative Panel—The Castle
293. Decorated Mirror
294. The Enchanted Castle—Study

PEN AND PENCIL DRAWINGS, ETC.—FROM THE STUDIO:

295. The Haymaker



Carnations

Daisies

256 The Haymaker

296. The Haymaker
297. Roadside Cottage
298. Fireplace, Cluny Museum
299. The Seine Near Poissy
300. Old Church at Triel
301. Old Church at Poissy
302. Sketches in Spain
303. Sketches in Italy
304. Flower Studies
305. Flower Studies and Her Drawings of Paintings
306. Reproduction in Colour of Roses
307. Reproduction in Colour of Pansies
308. Reproduction in Colour of Poppies

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